

SAN FRANCISCO CINEMATHEQUE

THE REGULAR BAY AREA SHOWCASE OF INDEPENDENT, PERSONAL, AND AVANT-GARDE FILMS.

Screenings at: **SF Art Institute: 800 Chestnut St. and Newspace: 762 Valencia St., S.F.**

THURSDAY
at SF Art Institute
8:00 p.m.

"Things Are More Like They Are Now Than They Ever Were Before": **The Beat Era**

The 50's was a time of H-bombs, witch-hunts and the Cold War. It also provided the fertile ground for an explosion in American art. While Kerouac was leading the Beat writers to a rejection of America's white Protestant underpinnings, the new cinema was struggling to assert itself. Middle-class complacency was answered by anger and a Bohemian life of freedom and romance. Today, in the face of rearmament and Reagan's Big Stick philosophy, these films of the Beat Era and the early 60's have an immediacy that has been brought into focus by our disturbing entry into 1984.

Jan. 19

Alph, by Wallace Berman, 1965, 15 min.; a densely packed collision of fleeting images by the well-known collage artist and sculptor, every frame hand-painted with Hebraic symbols.

The End, by Chris Maclaine, 1953, 35 min.; filmed in San Francisco, this is a newly reconstructed print of Maclaine's bleak vision of personal despair and nuclear destruction. *Beat*, by Chris Maclaine, 1956, 6 min.; images seen on the street deny ordinary patterns of narrative sequence or causality.

Doomshow, by Ray Wisniewski, 10 min.; "a ritual fire dance in a cellar on 10th Street in the shadow over Christmas Island." R.W.

The Hipster, the Delinquent and the Square — a hilarious satire of exaggerated adolescent style.

Jan. 26

Pull My Daisy, Robert Frank and Alfred Leslie, 1959, 26 min.; based on the third act of Kerouac's play *The Beat Generation*, this comic rendering of the 50's subculture features Ginsberg, Corso, Orlovsky, and Larry Rivers, with Kerouac narrating.

Senseless, Ron Rice, 1962, 28 min.; "A poetic stream of razor-sharp images, the overt content of *Senseless* portrays ecstatic travelers going to pot over the fantasies and pleasures of a trip to Mexico." David Brooks

Lemon Hearts, Vernon Zimmerman, 1960, 26 min.; starring Taylor Mead in eleven roles. Filmed in the now-demolished houses in San Francisco's Western Addition Redevelopment area.

Reflections on Black, Stan Brakhage, 1955, 12 min.; a series of terrifying dramas of male-female relationships offset against the background of a New York tenement.

Feb. 2

Match Girl, by Andrew Meyer, 1966, 25 min.; featuring Andy Warhol, Vivian Kurtz, Gerard Malanga; songs by The Rolling Stones and Martha and the Vandellas.

Fugs, by Ed English, 13½ min.; "(Sights and sounds of the Lower East Side rain forest.) This film captures a bit of their environment, Lower East Side, the MacDougal Street scene, police harassment, their audiences, and the filmmaker." E.E.

Fistfight, by Robert Breer, 1964, 11 min.; "Frame by frame collage of everything imaginable. First shown in New York production of K.H. Stockhausen's 'Originale.' Track from these performances." R.B.

Blonde Cobra, by Ken Jacobs, 1959-63, 25 min.; featuring Jack Smith. Images gathered by Bob Fleischner, sound-film composed by Jacobs. "Blonde Cobra is an erratic narrative — no, not really a narrative, it's only stretched out in time for convenience of delivery. It's a look on an exploding life, on a man of imagination suffering pre-fashionable lower East Side deprivation and consumed with American 1950's, 40's, 30's disgust." K.J.

Feb. 9

Dominic Angerame

Dominic Angerame has compiled a filmography of more than twenty works. Currently residing in San Francisco, he is the co-manager of Canyon Cinema and teaches filmmaking. He comes to San Francisco following 10 years of filmmaking in Chicago.

El Train Film, 1976, 4 min.; *Neptunian Space Angel*, 1977, 9 min.; *SFAI*, 1980, 5 min.; *A Film*, 1978, 4 min.; *Freedom's Skyway*, 1980, 5 min.; *A Ticket Home*, 1981, 12 min.; *I'd Rather Be In Paris*, 1982, 16 min.; *The Mystery of Life (as discovered in Los Angeles)*, 1982, 3 min.; *Voyeuristic Tendencies*, 1983, 20 min.

"Dominic Angerame has achieved that ability to capture the hidden aesthetics behind the so-called normal reality of everyday life." — Larry Robinson
"I was immediately impressed by Dominic Angerame's strong and insightful ability to identify points of high cinematic significance. He is totally committed and is in touch with the soul of filmmaking. He has hammered out his approach in the face of considerable obstacles. He will continue." — Robert Fulton

Litanies of Passion **Feb. 16**

Bay Area filmmakers Linda Nathanson, Peter Novak, Jose Montano and Jim Osland greet Valentine's Day with 10 films of personal exploration. "Where does experimentation end and confrontation begin, or when do you know what you want?" L.N.

Linda Nathanson: *Overexposed*, Winter 1983, 4 min.; *Chambers*, Spring 1983, 3½ min.; *The Glass House*, Summer 1983, 3 min.; *Don't Cry Over*, Fall 1983, 4 min. Peter Novak: *Zora Novak*, 1982, 9 min.; *C-Die Aufführung*, 1983, 15 min. Jose Montano: *Our Prisoner of Ennui*, 1983, 4 min.; *Faint Memory Moment Morning Blue*, 1984, 6 min. Jim Osland: *Circle of the Mosquito*, 1983, 4 min.; *Travels in Water*, 1984, 5 min.

New Works by Kurt Kren

Premier of three new films, Kren's first since 1979. "His films are expressive and elaborate, with a wide range of content and comment that is always full of freshness, energy and honesty of expression" Stephen Dwoskin, *Film Is Which Way to CA?*, 1981, 3 min.; *Breakfast in Graven*, 1981, 3 min.; *Getting Warm*, 1982, 3 min.; *Fenstersucher*, *Abfall*, etc., 1962, 5 min.; *An W & B*, 1976, 7 min.

Feb. 23

The Films of Joseph Cornell

Rose Hobart, 1937, 13 min.; *Joanne*, *Union Sq.*, 1955, 7 min.; *Cloches a Traverser Les Feuilles*, 1957, 4½ min.; *Children*, 1957, 8 min.; *Angel*, 1957, 3 min.; *Nymphlight*, 1957, 7 min.; *A Legend for Fountains*, 1957-1970, 16 min.; *Bookstalls*, 11 min.; *Vaudeville De-luxe*, 12 min.

Joseph Cornell, who is best known for his shadow boxes and collages in which fables of the unconscious are played out by an odd assortment of fantastic characters and objects, was also a unique filmmaker. He directed other filmmakers to shoot the footage which he then completely transformed into his own romantic visions. This is the second of two shows highlighting his available work. All the selections on this show with the exception of *Bookstalls* and *Vaudeville De-luxe* were photographed by Rudy Burckhardt.



NICARAGUA: REPORT FROM THE FRONT



GARY ADKINS

Feb. 3

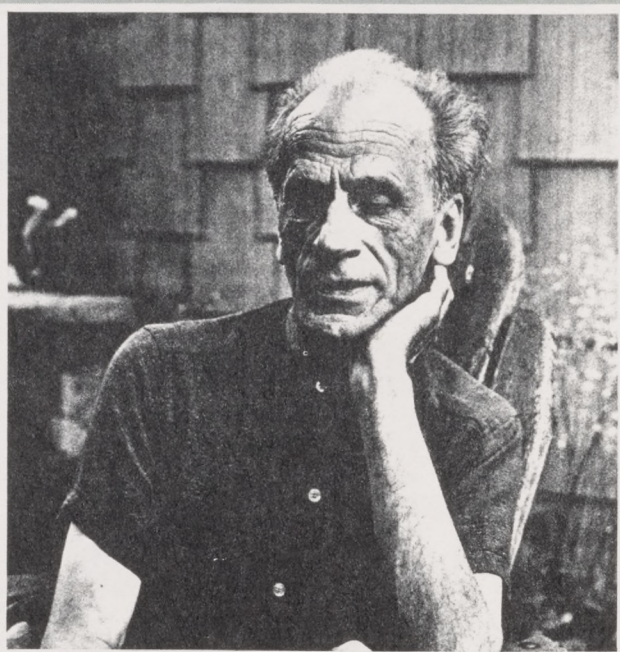
Friday Open Screening

Bring your own film, new or old. 8mm, 16mm, silent/sound all are welcome. Admission is free.

SF Art Institute 8pm



LES BLANK



JOSEPH CORNELL

SATURDAY
at Newspace
8:00 p.m.

Jan. 21

Gary Adkins

Circumstances Surrounding . . .

San Francisco based filmmaker Gary Adkins has completed 15 films since 1975. Adkins translates his interests in poetry, geography, and history into brilliantly colorful film. This evening's show will feature two new films and a selection of earlier work. Adkins will be present.

Circumstances Surrounding, 1983, 19 min.; *Configurations Unto Themselves*, 1983, 11 min.; *Under the Machines of Fire*, 1981, 23 min.; *Eucalyptus*, 1978, 7 min.; *Cants from Natural History*, 1975, 14 min.

Stan Brakhage has said of Gary Adkins, "He has one of the most stunning camera eyes in independent film." With precision and intensity these films explore and reveal a world full of light and shadow, forms of rich saturated colors, and rhythms of inigmatic montage. Often making poetic analogies between natural and created objects they challenge one's sense of visual perception.

Jan. 28

New Filmmakers **Jan. 28** This is the first in a series of programs presenting work by filmmakers from around the country who have never shown at the Cinematheque.

Caroline Avery

First of May, 1983, 3 min.; super 8, silent. *Big Brother*, 1982, 8 min.; 16mm, silent

Power Boothe

Portrait Series: Victor, 1974, 3 min.; 16mm, silent. *Portrait Series: Brooks*, 1983, 3 min.; 16mm, silent. *Out Of Line: Match*, 1973, 3 min.; 16mm, silent. *Out Of Line: Glass Curtain*, 1974, 4 min.; 16mm, silent. Booth is a painter who has been making films in New York since 1967. His work is represented in many collections including the Guggenheim and Hirshhorn Museums.

Emily Breer

Chicken, 1981, 8 min.; 16mm, sound. *Stork*, 1983, 8 min.; 16mm, sound.

"Breer combines live action and animation in a dairy-like form . . . rough, off-the-cuff, and action-bent." — Amy Taubin

Mary Filippo

I'm in Heaven, 1978, 7 min.; 16mm, sound. *Peace O-Mind*, 1983, 10 min.; 16mm, sound.

Filippo is the workshop and tour director of the Collective for Living Cinema in New York City, and curated tonight's program.

Feb. 4

Hollis Frampton

Zorn's Lemma and other films

Zorn's Lemma, 1970, 60 min.; *Maxwell's Demon*, 1968, 4 min.; *Surface Tension*, 1968, 10 min.; *Prince Rupert's Drops*, 1969, 7 min.

Hollis Frampton has been one of the major voices in American personal cinema for the past 15 years. This, the first of two shows devoted to his work, will feature his highly acclaimed masterpiece, *Zorn's Lemma* as well as three earlier short films.

"Frampton's film is an exercise in mathematical logic in cinema. Or is it mechanical logic? . . . It's about alphabet. It's about the unities of similarities. It's about sameness in a confusion. It's about logic in chance. It's about structure and logic. It's about rhythm." — Jonas Mekas, Village Voice

Feb. 11

Hollis Frampton

The Magellan Cycle

Tiger Balm, 1972, 10 min.; *Magellan's First Dream*, 1978, 25 min.; *The Straits of Magellan*, 1975-79, 60 min.

Films from Hollis Frampton's ongoing magnum opus, *The Magellan Cycle*, are rarely seen. These films are not in distribution and have not been shown publicly for several years. *The Straits of Magellan* is a reel of 60 one-minute films (of which 720 are projected for the complete cycle) designed to be shown daily over the one-year span of the cycle's presentation. Of *Tiger Balm* Frampton writes, "My clock seems to be running backwards: after two years of massive didacticism in black-and-white, I am surprised by *Tiger Balm*, lyrical, in color, a celebration of generative humors and principles, in homage to the green of England, the light in my doorway . . . and consecutive matters."

Feb. 18

Melvie Arslanian

Stiletto and Fading

Fading, 1983, 23 min., co-written by Ariel Poulenc. U.S. Premier Produced for Belgian television as one of five films shot in Bangkok, *Fading* evokes a sense of existential trouble and ambiguous failure.

Stiletto, 1981, 55 min., with Tina L'Hotsky, Gary Indiana and Duncan Smith. A mix of new wave film noir, feminism and European art movie. *Stiletto* follows a young woman cast adrift in New York City. As with Godard, the plot serves as a mechanism for advancing Arslanian's ideas about the make-up of modern culture. "If Nadja doesn't speak in the film, it's because she doesn't have just access to language, to direct speech. There is a split between what she does and what she thinks, she is a place for myth, for fantasy, for the look of others." M.A.

Feb. 25

New Personal Cinema: Super 8

Tonight's show includes Joe Gibbons' return to filmmaking. He is joined by local filmmakers Gail Currey and David Gerstein and by Marjorie Keller (New York) and Mark Lapore (Boston).

Red in Blue Letters, by Gail Currey, 1980, 15 min. Hints of an emotional drama are paradoxically combined with objects and spaces seen purely as shape and color. G.C.

Without Titles, by David Gerstein, 1983, 19 min. Art is a direct manifestation of life. Some things are more interesting than others. D.G.

Living in the World, by Joe Gibbons, 1984, 15 min. How it's done or not done. A didactic film, a documentary, a narrative. J.G.

Lyrics, by Marjorie Keller, 1983, 9 min. Three songs between heaven and earth. With Carmen, Susan, Joseph and Marcus Vigil. M.K.

Medina, by Mark Lapore, 1983, 20 min. A personal portrait of a village and the death of its culture. Filmed in Sudan, North Africa. M.L.

SUNDAY
at SF Art Institute
7:30 p.m.

Artists' Call

Jan. 22

Against U.S. Intervention in Central America

The Cinematheque is proud to participate in a large-scale action occurring simultaneously nationwide involving artists and artworks in all media. This exhibition of films pays homage to the people of Honduras, Nicaragua, El Salvador, Guatemala and Grenada and protests American intervention in Central America both overt and covert.

Giron (Bay of Pigs), directed by Manuel Herrara, 1973. Documentary footage and interviews with participants are combined with dramatic reconstruction to describe the invasion of April 1961.

Nicaragua: Report from the Front, produced by Deborah Shaffer and Pamela Yates, directed by Shaffer and Tom Sigel. Told through the eyes of American journalists, the film is an in-depth, first-hand look at United States foreign policy toward Nicaragua as it is being played along the border between Nicaragua and Honduras.

Jan. 29

The Great Depression: Four W.P.A. Films

The Plow That Broke the Plains, by Pare Lorentz, 1936, 21 min.; *The River*, by Pare Lorentz, 1937, 30 min.; *Power and the Land*, by Joris Ivens, 1940, 35 min.; *Valley Town*, by Willard Van Dyke, 1940, 25 min.

A program featuring major works by three seminal figures in the documentary genre. These works, commissioned by the Roosevelt administration, are groundbreaking not only in their inherent socio-economic implications, but in their cinematic articulations as well. With photography by Paul Strand, Ralph Steiner and Willard Van Dyke, and music by Virgil Thompson, Pare Lorentz's two films are considered early masterpieces of American documentary cinema. In *Power and the Land*, Joris Ivens' cinema verite style presents a dramatic document of a day in the life on an American farm. Willard Van Dyke's *Valley Town*, a study of the human consequences of automation, is remarkable for its photography, music, and daring use of soliloquy.

Feb. 5

The Great Depression: Film & Photo League/Our Daily Bread

Workers Newsreel — Unemployment Special, 1931, 15 min.; *The Hunger March to Washington*, 1931, 11 min.; *Bonus March to Washington*, 1932, 14 min.; *Workers Newsreel — Detroit Massacre*, 1932, 9 min.; *Hunger March*, 1932, 20 min.; *America Today Newsreel*, 1932-1934, 14 min. The film and Photo League recorded the pioneering struggles of the American labor movement. Its films were used to disseminate information among the workers and unemployed, and to build morale. Leo Seltzer and his co-workers Lester Balog and Robert Deluca were the principal cinematographers. With their hand-held 35mm Eyemo cameras they recorded breadlines, Hoovervilles, marches, and the daily conflicts of the times.

Our Daily Bread, by King Vidor, 1934, 71 min.; This highly personal film is a romantic expression of American idealism. In the film's famous ditchdigging sequence, Vidor used the metronome to time the movements of the actors as precisely as in a ballet, editing shot to shot in strict 4/4 time. It is a cardinal example of that phenomenon in which the breaking up and rearranging of photographed events result in an intensification of the film experience.

Feb. 12

The Song of the Shirt

Directed by Susan Clayton and Jonathan Curling, produced by the Film and History Project, 1979, 135 min., based on the ballad written by Thomas Hood

A documentary? A drama? *The Song of the Shirt* interweaves contemporary discourse, historic texts and costumed action with a self-reflexive style of sound and picture editing. If the warp is woman's role in the changing economy of early industrial England, the weft is a challenge to the way that narrative structures (and by extension other hierarchic, autocratic institutions) control our lives. "While it is in some sense 'about' needlewomen in 19th century England, it is not their 'story' simply, but it is about how to write their story, to produce that history in film and thus the concern of the film is with the production of representation — of histories — itself." — Elizabeth Cowie, *Camera Obscura*

Jean-Marie Straub and Daniele Huillet

Too Early, Too Late **Feb. 19**

1981, 105 min., color. Ostensibly a documentary that depicts locations corresponding to texts read off-screen relating to revolutions in France (1789) and Egypt (1952), *Too Early, Too Late* transcends simple representation to touch on a mysterious sense of place, to resonate between materiality and an inner meaning of life.

"In overpopulated Egypt . . . the fields are no longer empty, fellahs work there, one can no longer go anywhere and film anyone any which way. The terrain of performance again becomes the terrain of others . . . The cinema belongs to the city and no one knows exactly what a 'peasant cinema' would be, anchored in the lived experience, the space-time of peasants. It is necessary therefore to see the Straubs, city inhabitants, mainland navigators, as lost. It is necessary to see them in the middle of the field, moistened fingers raised to catch the wind and ears pricked up to hear what it's saying. So the most naked sensations serve as a compass. Everything else, ethics and aesthetics, content and form derives from this." — Serge Daney, translated by Jonathan Rosenbaum

Les Blank

Feb. 26

This Bay Area premier with Les Blank in person will include live fiddle and guitar music beginning at 7:00 P.M.

In Heaven There Is No Beer?, 1983, 51 min.

From the heart of polka-land comes this rhythmic revelation by Les Blank & Company. If the polka has seemed corny and dull, these scenes from Pennsylvania, New York, Chicago, and Connecticut will change your mind. The infectious joy of this strongly positive folk dance-form is irresistible. "The most exhilarating film I've ever seen!" — Bill Pence, Co-Founder Telluride Film Festival

Sprout Wings and Fly, 1983, 30 min.

Filmed in the Blue Ridge Mountains of North Carolina, the film features 78 year old Torony Jarrell, considered the best of the old time fiddle players. Co-directing with Les Blank were folklorist Cece Conway, folk musician Alice Gerrard, and long-time collaborator/editor Maureen Gosling. " . . . one of the three best films ever made on the South." — Alan Lomax

Admission: \$3 (\$1.50 N.C. and SFAI students) Discount Pass \$10/5 admissions
If you would like to receive future calendars by mail contact the Cinematheque Office at 558-8129 or 480 Potrero Ave., SF, CA 94110
Steve Anker, Program Director
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